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Henri Temianka Correspondence; (gregar)

Joseph Gregar

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Description

This collection contains material pertaining to the life, career, and activities of Henri Temianka, violin virtuoso, conductor, music teacher, and author. Materials include correspondence, concert programs and flyers, music scores, photographs, and books.

Keywords

Henri Temianka, Joseph Gregar, February 28, 1982, culture, virtuosity in musical performance, violinist, chamber music, discontent, Jean Gérardy, Willy Hess (1859-1939), musical notation, photographs, instruments

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Milwaukee, Wis. 53211
Feb. 28, 1982

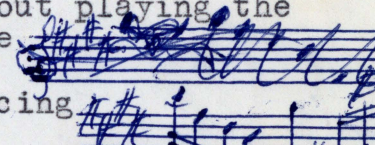
Mr. Henri Temianka

Dear Mr. Temianka,

Since my last letter from you I have been trying to track down some more information about the orchestra at the Vanderbilts that I sent you. I think I have finally come up with the answer. I have both good news and bad news. The information was provided by an old timer a Mr. Florizel Reuter who was in Europe many years ago and is very familiar with the scene at that time. He must be around 90 years old and still has all his mental faculties.

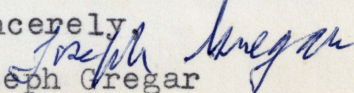
First the good news. The two cellists are as you suspected, Becker and Gerardy. The bad news is that the picture is indeed a fake as explained in the copy of the letter from Mr. Reuter which is enclosed. He identifies the Violinist that we took to be Willy Hess as Willy Burmester. Perhaps you can help out with this face as I know you studied with Hess. Mr. Ray Brown of Milwaukee also identified this face as Hesses. I have also found this picture in Samuel Applebaums book No. 3 "The Way They Play" page 176. He says it is Hess and also there is another face to the left in his picture which is not in our picture who he identifies as Franz von Vecsey. He says the picture is the property of Vittorio Brero, as Italian Violinist, who received it from Benedetto Mazzacurati, an Italian Cellist. I intend to write Dr. Applebaum and give him the bad news.

The other pictures I have enclosed are from the book about Artur Schnabel. Notice the similiarity between the Cellists Becker and Hekking in the first two pictures. Moustaches are similar, Noses look alike, shape of the head seems the same, arching of the eyebrows is similar. The only difference I can detect is that the ear on Becker is higher on the head than on Hekking.

The reference in Mr. Reuters letter to the Bow breaking was during a performance of the Brahms. What Bob Curran meant about playing the Mendelssohn backwards was probably horsing around like  if indeed you did. I mentioned this to a friend and he said you most likely played it backwards by facing the Orchestra with your back to the audience !

Spent a few days recently in San Francisco. Then we just got back from Puerto Rico. Stayed with friends on the East coast. They drove us to Ponce on the South coast where we visited a fine Art Museum. On display there were a Stradavarius and a Gaspar de Solo Violin. Four Bows in the display included a Bultitude which looked bran new. These instruments were in a locked glass case on the floor. I had to get on my hands and knees to see them (closest I've come to praying in years). The instruments are apparently withdrawn from use and maybe even detoriatine there. The Gaspar was facinating to me. I had not seen one before. I was impressed with the wide opening of the F Holes.

Sorry I couldn't have had better news about the picture. It does hoever make a good conversation piece.

Sincerely

Joseph Gregar